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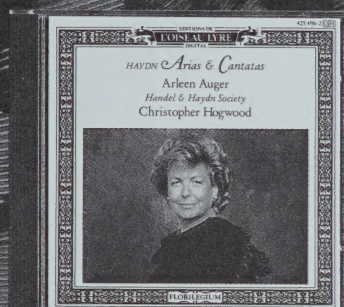
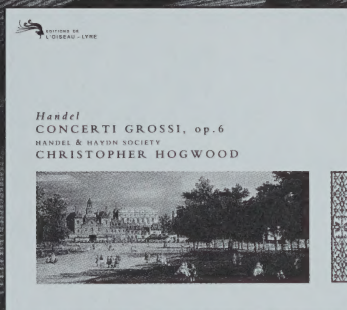
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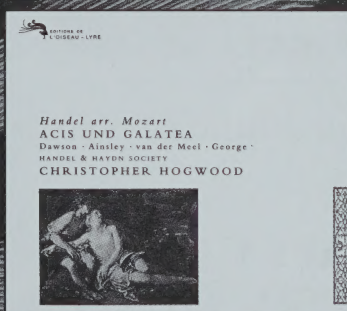
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Christopher Hogwood, Artistic Director

ONE HUNDRED SEVENTY-NINTH SEASON, 1993–1994

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director

Friday, October 15, 1993 at 8:00 p.m.
Sunday, October 17, 1993 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor

George Frideric Handel (1685-1759)
orch. W.A. Mozart (1756-1791)

ALEXANDER'S FEAST

Das Alexander-Fest, K.591

Cantata in Two Parts

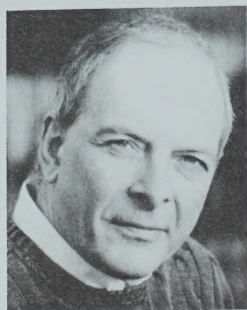
Part I

INTERMISSION

Part II

Lynne Dawson, Soprano
John Mark Ainsley, Tenor
Alastair Miles, Bass

CHRISTOPHER HOGWOOD, CONDUCTOR

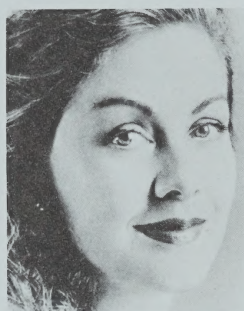


Christopher Hogwood is one of the world's most active conductors, and is internationally recognized as a pioneer in "historically informed performance." He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and

Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In America, in addition to being H&H Artistic Director, he is Principal Guest Conductor of The

Saint Paul Chamber Orchestra, a modern-instrument chamber ensemble. Mr. Hogwood has conducted many of the world's great orchestras; he is also active as an operatic conductor, and is a regular guest conductor of the Australian Opera. He enjoys a fine reputation as a harpsichordist and clavichord player, and is also a highly successful recording artist for London/L'Oiseau-Lyre. Despite his busy performing and recording schedule, Mr. Hogwood has written a number of books, including his highly successful biography of Handel, published by Thames and Hudson. He holds an Honorary Doctorate from the University of Keele, is a Fellow of two colleges at Cambridge University, and holds International Professorships at the Royal Academy of Music and King's College, London.

LYNNE DAWSON, SOPRANO

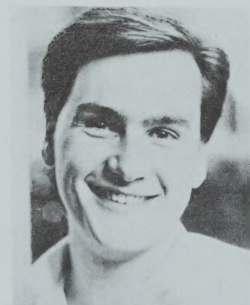


Soprano Lynne Dawson has performed with all the major British orchestras as well as symphony orchestras throughout the world, and has worked with many of the world's great conductors. Her recent performances have included Bach's Mass in

B minor and the Brahms *Requiem* at La Scala; Mozart's *Requiem* at the Salzburg Festival and in Rome in the presence of Pope John Paul II; a major

European tour of *Messiah* with Trevor Pinnock; and a tour to Japan of Mozart's Mass in C minor with Sir Neville Marriner. Among her many operatic engagements, Ms. Dawson has performed *Die Zauberflöte* with the Scottish Opera and Roger Norrington; *The Faerie Queene* at the Aix-en-Provence Festival; and *Le nozze di Figaro* in Strasbourg. A frequent performer with Christopher Hogwood, Ms. Dawson appeared with H&H last spring, performing and recording the Mozart orchestration of Handel's *Ode for St. Cecilia's Day*, and she is also featured on H&H's recording of Handel's *Acis and Galatea*, in the Mozart orchestration.

JOHN MARK AINSLEY, TENOR



John Mark Ainsley has established a reputation as one of the most exciting young tenors today. He appears regularly with the leading orchestras and conductors in Great Britain; other engagements have taken him to the Edinburgh, Göttingen, Stuttgart, Vienna and

Schleswig-Holstein Festivals. He made his American debut in 1990 performing with H&H, and in 1992 made his debut with the Berlin Philharmonic.

Recent operatic roles include *Idomeneo* with the Welsh National Opera and *Così fan tutte* at the Glyndebourne Festival. He performed his first Don Ottavio in Lyon Opera's production of *Don Giovanni*; this past summer, Mr. Ainsley made his debut at the Aix-en-Provence Festival as Don Ottavio, and will return to Glyndebourne in 1994 in the same role in a new production conducted by Simon Rattle. Mr. Ainsley's many recordings include Mozart's Mass in C minor with The Academy of Ancient Music, and *Acis und Galatea*, the Mozart orchestration of Handel's work, with H&H on London/L'Oiseau-Lyre. He also recorded *Ode for St. Cecilia's Day* with H&H last spring.

ALASTAIR MILES, BASS



Alastair Miles began his musical training as a flautist, taking singing lessons as his second study. He made his operatic debut in 1985, and since 1987 has appeared at both the Glyndebourne Festival and on the Glyndebourne Tour in *Capriccio*, *Katya*

Kabanova, *The Rake's Progress*, *Arabella*, and *The Magic Flute*. Other operatic appearances have included Don Basilio in *The Barber of Seville*, Sparafucile in *Rigoletto*, Raimondo in *Lucia di Lammermoor*, and di Silva in *Ernani* with Welsh

National Opera. He has sung the role of Colline in productions of *La Bohème* at both Vancouver Opera and Opera de Lyon, and the title role in *The Marriage of Figaro* at the Netherlands Opera. Mr. Miles also pursues a successful concert career, performing with some of the world's great conductors. Recent appearances in concert have included performing Beethoven's *Missa Solemnis* under John Eliot Gardiner, Robert Shaw, and Roger Norrington; the Mozart *Requiem* under Gardiner, Norrington and Trevor Pinnock; with the New York Philharmonic, *St. Matthew Passion* (under Kurt Masur) and Beethoven's Ninth Symphony (under Zubin Mehta). His numerous recordings of opera and oratorio are on Teldec, Phillips, Telarc and EMI.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing works on the instruments and with the techniques and performing forces available to composers in their time, to reveal music as it was originally meant to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works in the nineteenth century. The Society gave the first American performance of Handel's *Messiah* in 1818, and has performed the work annually since 1854.

In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national

broadcasts, and sold-out performances at New York's Lincoln Center and other national venues. H&H made its West Coast debut last April, with three performances of *Ode for St. Cecilia's Day* in the Los Angeles area. H&H also recorded *Ode for St. Cecilia's Day*, which will be released on the London Records/L'Oiseau-Lyre label together with the Mozart orchestration of Handel's *Alexander's Feast*, to be recorded following these performances.

H&H offers an innovative educational program for over 6,000 students in more than 40 schools throughout Massachusetts. H&H's Chamber Series, established to showcase small ensembles of the H&H chorus and orchestra, has received growing acclaim in recent seasons. Last year the Chamber Series found a permanent home at Jordan Hall at New England Conservatory, and this season expands to offer concerts at Sanders Theatre in Cambridge as well.

Following these concerts at Symphony Hall, H&H will record *Alexander's Feast* for London Records/L'Oiseau-Lyre, to be released in a compact-disc set with Handel's *Ode for St. Cecilia's Day* which H&H recorded last spring. This set is part of H&H's ongoing project to record all four of Mozart's orchestrations of Handel oratorios. The first of these recordings, *Acis und Galatea*, was released in 1992, and H&H will record *Messiah* in coming seasons. H&H's other recordings on London Records/L'Oiseau-Lyre include Handel's *Concerti Grossi, Op. 3*; Haydn Arias and Cantatas with soprano Arleen Auger; and Handel's complete *Concerti Grossi, Op. 6*, just released in the summer of 1993.

ALEXANDER'S FEAST

Cecilia, the possibility fictitious Roman woman who is presumed to have lived and been martyred in the second century, was believed from the fifth century onward to be a saint. She became identified a thousand years later as the patron saint of music, the subject of many delightful and anachronistic paintings by such artists as Raphael, Rubens, and Poussin that depict her playing beautiful Renaissance and Baroque organs. Since that time, poems and musical compositions have sung her praises and that of the art she presumably fostered. It is ironic, then, that according to the Acts of St. Cecilia (ca. 500 A.D.), her only connection with music was to reject it as an obstacle in her search for purity of heart and body. Nonetheless, she became known as patroness of music, and in the late sixteenth century, she began to be celebrated in festivals on her feast day, November 22. The earliest of these took place in the 1500s at Evreux, France, but the custom became even more firmly established in England after 1683, the year in which the London St. Cecilia Society was founded — an ironic development, given the fact that England was then officially a Protestant country with a long history of strife between Protestants and Catholics.

The tradition of Cecilian odes grew up in a time when music was very much the object of poets' attention — not so much real music played and heard in the living culture, but music as a symbol of other things. The poetic elements of music go back to classical antiquity and to the notions of music generated by Pythagoras; others were carried down through the ages in works of literature, philosophy, and music theory. Perhaps the most important symbolic use of music was to represent cosmic harmony in the most all-inclusive sense, from the order of the celestial bodies visible in the sky to the psychological harmony of the various states of the human soul.

John Dryden (1631–1700) wrote two different poems designed to serve as odes for St. Cecilia festivals, and George Frideric Handel set both of them, though he was neither a contemporary of the poet's nor the first to set his texts. Dryden's first ode, "A Song for St. Cecilia's Day"

(1687) was of the conventional kind — a poem without any kind of plot but progressing in a rising sequence from the praise of the "lower" instruments — the winds — through the strings, the organ, and finally to the human voice, which was particularly favored because it could perform words of praise to God. The poem ends with imagery suggesting the music of the spheres.

THE POWER OF MUSICK

Dryden's second Cecilian ode, *Alexander's Feast* (1697), was altogether different, and it was that text that Handel set first. Subtitled 'The Power of Musick,' the poem had little to do with the Christian imagery of St. Cecilia; the characters included Alexander the Great and a host of Greek warriors. Evidently wishing to avoid a direct comparison with his earlier ode, Dryden sought another situation in which music might be praised and found it in classical antiquity in an elaborate feast given by Alexander after conquering Persepolis.

Timotheus was a singer possessed of great powers of persuasion, but his presence at Alexander's banquet is purely the poet's invention. His singing of love (to his own accompaniment on the lyre) so excites the guests that they hail him as a god. He goes on to demonstrate the other "affects" that music can create, beginning with the praise of Bacchus and the vine. The singer then turns his song to a more affecting, mournful strain to lament the death of Darius, who had been a noble and worthy opponent to Alexander. Finally, after further recollection of the war, the fighting, and the ghosts of the slain, Alexander is moved to take up a torch to burn the temples of

the Persian gods. So far so good — but no reference to Cecilia who, after all, isn't due to arrive on the scene for a half dozen centuries. But Dryden coolly reminds us that all this happened "long ago," and then simply skips the intervening age. "At last divine Cecilia came." There is an implicit competition between the art of Cecilia and that of Timotheus (which we have been privileged to hear), but Dryden refuses to award victory and declares a tie. Both have their special musical powers: Timotheus "rais'd a Mortal to the skies," while Cecilia "drew an Angel down."



Frontispiece of *Alexander's Feast*, published in 1738, with portrait of George Frideric Handel

Dryden's text offered many opportunities to demonstrate the expressive power of music, and Handel took brilliant advantage of them all. From the very beginning he intermingles solo and chorus with marvelous flexibility. With wonderfully imaginative scoring and a rich array of dance rhythms, Handel causes each section of the simple story in Part One to evoke a different aspect of music's power — its ravishing qualities in the service of love, its spirit of congeniality and jollity along with Bacchus, its ability to call all listeners to a recollection of their own mortality and to evoke the pain of a great loss, finally returning to celebrate love and glory. Part Two rises to still greater heights, with a magnificent opening recitative in which the instruments of the orchestra gradually join, culminating in the trumpets and drums for the grand summons to awaken. The great bass aria contrasts the two principal aspects of war — the Furies rage, and the ghostly silence of the dead (in a wonderfully eerie coloring that anticipates the Witch of Endor in Handel's *Saul*). The last stage of the work is Handel's carefully built finale leading to the arrival of Cecilia and the mightiest of great contrapuntal choruses for the work's close.

As with so many of his major works, Handel composed *Alexander's Feast* in an astonishingly short time. He decided in January 1736 to compose a new English piece, and he led the first performance at Covent Garden on February 19. The evening was a triumphant success for the composer, and he repeated the work four more times. *Alexander's Feast* spearheaded what we might actually call an oratorio season for Handel, since he revived two older works, *Esther* and *Acis and Galatea*, later in the spring, both with signal success. But he was still not ready to give up the Italian opera, in which he had spent so much energy and effort and money for nearly two decades. Yet, while Italian opera was no longer the draw it had been, *Alexander's Feast* continued to be popular. Handel conducted six more performances in 1737, five in 1739, and further performances in 1742, 1751, 1753, and 1755. In an age when novelty counted above all, that record of repetitions bespeaks an enduring popularity. Further proof of public affection comes in the fact that it was one of only two choral works by Handel to be published in full score in his lifetime

(the other was the enlarged version of *Acis and Galatea*).

MOZART ARRANGES HANDEL

Alexander's Feast was also one of the handful of Handel works that Mozart reorchestrated for

performances in Vienna under the patronage of Baron van Swieten, a Dutch-born music lover and amateur composer who had fallen in love with Handel's music as a one-time diplomat in England. Van Swieten organized a group of aristocratic patrons to sponsor private performances of several of Handel's works, then scarcely known on the Continent. In order to adapt the "outmoded" Baroque scoring to modern conditions, van Swieten commissioned Mozart to prepare performing versions of these works. With Mozart's significant contributions, performances were given of *Acis and Galatea*

(November 1788), *Messiah* (March 1789), *Alexander's Feast* and the *Ode for St. Cecilia's Day* (both July 1790).

Little is known about Mozart's reaction to these Handel scores as he worked on them, but surely a musical mind such as Mozart had simply could not encounter a work of genius like *Alexander's Feast* without having his imagination engaged. Certainly, Mozart developed an interest in older music through involvement with van Swieten almost from the moment of his arrival in Vienna in 1781, and his versions of these Handel works express a great admiration for the earlier master. In *Alexander's Feast* he had a larger orchestral ensemble to start with, and one filled with unusual imaginative detail. Mozart made the score even more elaborate with a larger body of winds, including an additional trumpet, flutes, and — most new — clarinets, instruments that would not have taken part in Handel's performances. The result is a fuller, mellower sonority, lovely in its own terms. We can only imagine Mozart's personal reaction to this music, but it cannot have been anything other than delight.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

***Dryden's text
offered many
opportunities to
demonstrate the
expressive power
of music, and
Handel took
brilliant advantage
of them all.***

ALEXANDER'S FEAST

Or The Power of Musick

English text by John Dryden (1631-1700)

German translation by Karl Wilhelm Ramler (1725-1798)

PART I

Overture

Recitative (Tenor)

Am königlichen Fest, als Persis fiel
Durch Philipps tapfer'n Sohn,
Saß hoch in stolzem Pomp
Der göttergleiche Held
Auf seinem furchtbar'n Thron,
Der Feldherrn Trupp rund um ihn her,
Im Haare Rosen, Myrten um den Schlaf
(Der Sieger Haupt verdient den Kranz),
Die holde Thäis neben ihm,
Des Aufgangs blumenreiche Braut,
Wie Hebe jung, wie Hebe schön.

'Twas at the Royal Feast for Persia won,
By Philip's warlike Son;
Aloft in awful state
The godlike hero sate
On his imperial throne;
His valiant peers were plac'd around,
Their brows with roses and with myrtles bound:
(So should desert in arms be crown'd);
The lovely Thäis, by his side
Sate like a blooming Eastern bride
In flow'r of youth and beauty's pride.

Aria with Chorus (Tenor)

Selig, selig, selig Paar!
Nur unser Held,
Nur unser Held,
Nur unser Held verdient die Braut.

Happy, happy, happy pair!
None but the brave,
None but the brave,
None but the brave deserves the fair!

Recitative (Tenor)

Der Sänger ragt hervor,
Vom lauten Chor umringt,
Er rührt sein Spiel mit rascher Hand.
Ein wirbelnd Lied durchwallt die Luft
Und Wonne schwellt die Brust.

Timotheus, plac'd on high
Amid the tuneful quire.
With flying fingers touch'd the lyre;
The trembling notes ascend the sky,
And heav'nly joys inspire.

Recitative (Soprano)

Das Lied begann vom Zeus,
Der seinen sel'gen Sitz verließ.
(So mächtig ist der Liebe Zug!)
Ein feuerroter Drach' umhüllt den Gott;
Er fährt in lichten Kreisen hin
Zur reizenden Olympia,
Sucht voll Begier die Schwanenbrust
Und krümmt sich um den schlanken Leib
Und prägt ein Bildnis von sich selbst, den zweiten
Herrn der Welt.

The song began from Jove
Who left his blissful seats above
(Such is the power of mighty love!)
A dragon's fiery form bely'd the God;
Sublime on radiant spires he rode
When he to fair Olympia press'd;
And while he sought her snowy breast,
Then round her slender waist he curl'd,
And stamp'd an image of himself, a Sov'reign of
the world.

Chorus

Den stillen Trupp entzückt das hohe Lied,
Seht unsre Gottheit hier! schallt laut empor;
Seht unsre Gottheit hier! tönt wieder laut zurück.

The list'ning crowd admire the lofty sound!
"A present Deity!" they shout around;
"A present Deity!" the vaulted roofs rebound.

Aria (Soprano)

Der König horcht
Mit stolzem Ohr,
Dünkt sich ein Gott,
Bewegt sein Haupt
Und wähnt, es bebe die Welt

With ravish'd ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres.

Recitative (Bass)

Des Bacchus Lob stimmt nun der süße Künstler an,
Des Bacchus, ewig schön und ewig jung.
Der Freuden Gott zieht aus im Pomp.
Tönt, Trompeten! Zimbeln, kling!
Im schönsten Purpur glüht
Sein lachend Angesicht.
Schalmeien, hallet laut! Er kommt, er kommt.

The praise of Bacchus then the sweet musician sung,
Of Bacchus ever fair and ever young.
The jolly god in triumph comes:
Sound the trumpets, beat the drums!
Flush'd with a purple grace,
He shows his honest face:
Now give the hautboys breath! he comes, he comes!

Aria with Chorus (Bass)

Bacchus, ewig jung und schön,
Lehret uns den Reihentrunken.
Bacchus' Schlauch ist unser Erbteil,
Trinken ist der Krieger Labsal,
Reich das Erbteil,
Süß das Labsal,
Süß das Labsal nach dem Streit.

Bacchus ever fair and young,
Drinking joys did first ordain.
Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure;
Rich the treasure,
Sweet the pleasure,
Sweet is pleasure after pain.

Recitative (Tenor)

Siegrangend fühlt der Held das Lied,
Ficht alle seine Schlachten durch,
Besieget dreimal seinen Feind,
schlägt dreimal, den er schlug.
Der Sänger merkt, wie Stolz ihn schwellt,
Die Wange glüht, das Auge strahlt;
Schnell, weil er Erd'und Himmel pocht,
Ändert er und zähmt die Wut.

Sooth'd with the sound, the king grew vain,
Fought all his battles o'er again,
And thrice he routed all his foes,
And thrice he slew the slain!
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And, while he Heav'n and Earth defy'd,
Chang'd his hand, and check'd his pride.

Recitative (Soprano)

Nun flößt sein Trauerton,
Sanft Mitleid in das Herz.

He chose a mournful Muse
Soft pity to infuse.

Aria (Soprano)

Er sang den Perser groß und gut,
Der durch des Schicksals Wut,
Fällt, fällt, fällt, fällt,
Von seiner Höhe fällt
Und sich im Blute wälzt.
Verlassen in der letzten Not
Von allen, die sein Herz geliebt,
Auf bloßen Sand dahin gestreckt,
Bis ohne Freund sein Auge bricht.

He sung Darius, great and good,
By too severe a fate
Fallen, fall'n, fall'n, fall'n,
Fall'n from his high estate,
And welt'ring in his blood.
Deserted at his utmost need
By those his former bounty fed,
On the bare Earth expos'd he lies,
With not a friend to close his eyes.

Recitative (Soprano)

Gesenkt das Haupt sitzt traurig da der Held,
Bedenket mit gerührter Brust
Den Wechsellauf des schnellen Glücks;
Dann stiehet sich ein Seufzer fort,
Und Zäh'r auf Zähre fließt.

Chorus

Seht an, seht an den Persor groß und gut,
Der durch des Schicksals Wut,
Fällt, fällt, fällt, fällt
Von der Höhe fällt!
Er wälzet sich im Blut,
Auf bloßen Sand dahingestreckt,
Bis ohne Freund sein Auge bricht.

Recitative (Soprano)

Der Meister lächelt, weil er sieht,
Daß Lieb' im Hinterhalte schläft.
Verwandte Töne wekken sie,
Denn Mitleid schmelzt zu Lieb' ein Herz.

Aria (Soprano)

Töne sanft, du lydisch Brautlied,
Wieg' ihn ein insüße Wollust!

Aria (Tenor)

Krieg, o Held, ist Sorg' und Arbeit,
Ehrsucht gleicht den Wasserblasen,
Wächset immer, füllt sich nimmer,
Kämpfet stets, muß stets verheeren.
Sauer ward der Sieg der Welt dir,
Nimm, o nimm, hier die Belohnung!
Thais sitzet dir zur Seite;
Nimm den Lohn, ihn gab ein Gott dir!

Chorus

Die ganze Schar erhebt ein Lobgeschrei,
Heil, Liebe, dir, Tonkunst, Ehr' und Dank!

Aria (Soprano)

Der Fürst, der seine Glut umsonst verhehlt,
Blickt an den Reiz,
Der ihn entzückt,
Und seufzt und blickt, seufzt und blickt,
Seufzt und blickt und seufzt aufs neu':
Nun fällt, von Lieb' und Wein zugleich bestürmt,
Der matte Sieger fällt in Thais' Arm.

Chorus

Die ganze Schar erhebt ein Lobgeschrei,
Heil, Liebe, dir, Tonkunst, Ehr' und Dank!

With downcast looks the joyless victor sate,
Revolving in his alter'd soul
The various turns of chance below.
And now and then a sigh he stole,
And tears began to flow.

Behold Darius great and good,
By too severe a fate
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high estate,
And weltring in his blood;
On the bare Earth expos'd he lies,
With not a friend to close his eyes.

The mighty master smil'd to see,
That love was in the next degree:
'Twas but a kindred sound to move,
For Pity melts the mind to Love.

Softly sweet, in Lydian measures
Soon he sooth'd his soul to pleasures.

War, he sung, is toil and trouble,
Honour but an empty bubble,
Never ending, still beginning,
Fighting still, and still destroying.
If the world be worth thy winning,
Think, O think it worth enjoying!
Lovely Thais sits beside thee:
Take the good the Gods provide thee!

The many rend the skies with loud applause:
So Love was crown'd, but Music won the cause!

The Prince, unable to conceal his pain,
Gaz'd on the Fair
Who caus'd his care,
And sigh'd and look'd, sigh'd and look'd
Sigh'd and look'd, and sigh'd again.
At length, with love and wine at once oppress'd
The vanquish'd victor sunk upon her breast.

The many rend the skies with loud applause:
So Love was crown'd, but Music won the cause!

PART II

Recitative (Tenor)

Erschalle, goldnes Saitenspiel,
Mit lautem Ton und noch mit lauter'm Ton!
Brich die bande seines Schlummers
Und weck'ihn, stürm' ihn auf mit schwerem
Donner!

Chorus

Brich die bande seines Schlummers
Weck'ihn, stürm' ihn auf mit lautem Donner!

Recitative (Tenor)

Sieh da! Der Donnerton
Hat ihn aufgeschreckt!
Er erwacht als vom Grab,
Und er staunt und starrt umher.

Aria (Bass)

Gib Rach', gib Rach'! heult alles laut.
Sieh, die Furie naht!
Sieh die Schlang' um den Schlaf,
Wie sie rollt, wie sie zischt,
Wie die Flamme den Augen entfährt!

Aria (Bass)

Ha! welche bleiche Schar,
Schwingt den Brand in der Faust!
Ihr Geister des Heers, auf dem Blutfeld erwürgt
Und des Grabes beraubt,
Ihr klagt uns eure Schmach!

Recitative (Tenor)

Rache, Rache gib
Deinem wakkem Heer!
Blick auf, wie die Schar den Löschbranderhebt,
Wie sie winkt auf Persepolis hin,
Auf falscher Götter stolze Tempel hin!

Aria (Tenor)

Es jauchzen die Krieger voll trunk'ner Wut,
Und der Held hat zum Unglück die Fakkelt
entbrannt.

Aria (Soprano)

Thaïs führt ihn an,
Und leuchtet zum Verderb.
Durch Thaïs und Helenen entbrennt ein Ilion.

Now strike the golden Lyre again!
A louder yet, and yet a louder strain!
Break his bands of sleep asunder,
And rouse him, like a rattling peal of
thunder.

Break his bands of sleep asunder,
And rouse him, like a rattling peal of thunder.

Hark, hark! the horrid sound
Has rais'd up his head:
As awak'd from the dead,
And amaz'd, he stares around.

Revenge, revenge, Timotheus cries:
See the Furies arise!
See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash in their eyes!

Behold, a ghastly band,
Each a torch in his hand!
Those are Grecian ghosts, that in battle were slain,
And unburied remain
Inglorious on the plain.

Give the vengeance due
To the valiant crew.
Behold, how they toss their torches on high,
How they point to the Persian abodes,
And glitt'ring temples of their hostile gods!

The Princes applaud with a furious joy,
And the King seiz'd a flambeau with zeal to
destroy.

Thaïs led the way,
To light him to his prey,
And, like another Helen, fir'd another Troy.

Chorus

Die Krieger, sie jauchzen voll trunk'ner Wut,
Und der Held hat die Fackel zum Unglück
entbrannt.
Thais führt ihn an,
Und leuchtet zum Verderb.
Durch Thaïs und Helenen entbrennt ein Ilion,

The Princes applaud with a furious joy:
And the King seiz'd a flambeau with zeal to
destroy.
Thais led the way,
To light him to his prey,
And, like another Helen, she fir'd another Troy.

Recitative (Tenor)

So stimmte vor,
Als Bälge noch nicht atmeten,
Der Orgel Mund noch schwieg,
Der Grièche seiner Flöte Ton,
Der Saiten Chor
Zu Stolz und Wut und Schmerz, und sanfter
Zärtlichkeit.

Thus, long ago,
Ere heaving Bellows learn'd to blow,
While Organs yet were mute,
Timotheus, to his breathing Flute
And sounding Lyre,
Could swell the soul to rage, or kindle soft
desire.

Chorus

Von Himmel kam Cäcilia,
Entwarf den liedervollen Bau,
Die zauberhafte, reich an Phantasie,
Schafft Raum der eingeschränkten Kunst,
Dehnt pompreich, dehnt den Lobgesang
In tausend Stimmen aus, entflammt von höher'm
Geist.

At last divine Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds,
And added length to solemn sounds,
With nature's mother-wit, and arts unknown
before.

Recitative and Final Chorus (Tenor, Bass)

Timotheus, entsag' dem Preis!
Nein, beide teilt den Kranz!
Er riß den Menschen himmelan,
den Engel sie herab.

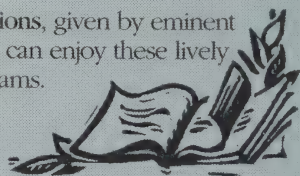
Let old Timotheus yield the prize,
Or both divide the crown:
He rais'd a mortal to the skies,
She drew an angel down.

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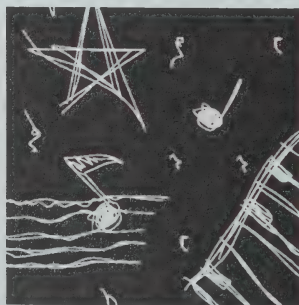
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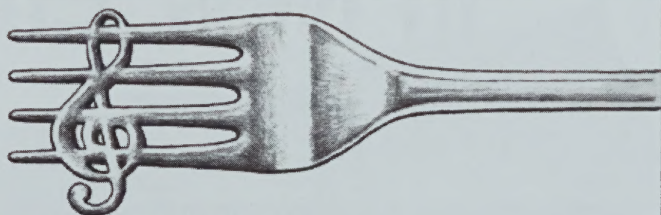
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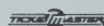
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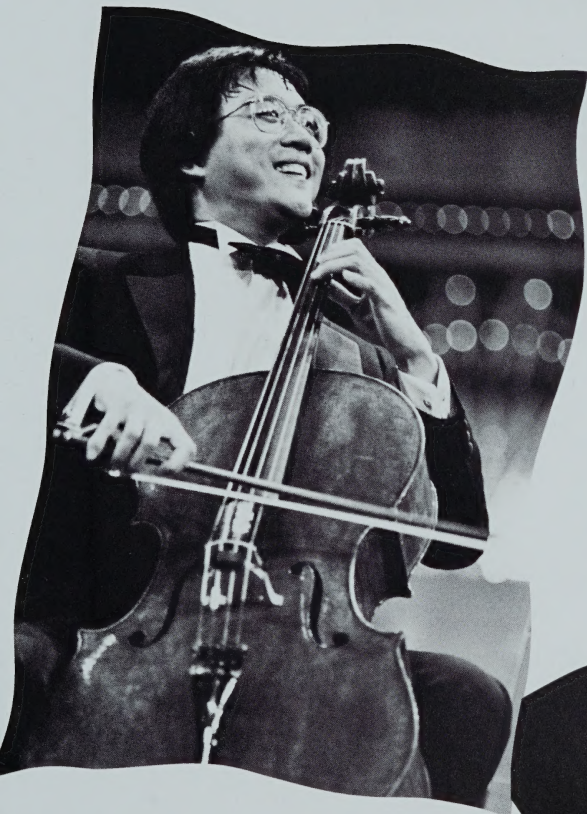


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